Herskovits & Herskovits E-5 (1958-1959) 1934
Bush Negroes
Saramacca

people kept their distance, and among them some pithy proverbs were spoken to bear upon the shortcomings of the white man. One or two of them turned to repeat to the dead what had been said, and there was great laughter. Sedefo came to assure us that the dead man liked it very much. For the dead, it appeared, were especially susceptible to humor and to exceptional occasions.

About us, or edging their way toward us, were the younger men in their ceremonial dress, the toga-like cloth covering their bodies, but leaving one shoulder bared for respect, and the women in their knee-length *pangi*, or cloths, hanging from the waist, and their shining brass rings reaching from wrist to elbow and from ankle halfway up to the knee. Among the dancers, but standing somewhat aloof, could be seen a man or woman with seed rattles about the ankles. These were the fine dancers. Of them our informant had spoken when he said, "They dance well at Gankwe."

Carved stools were placed for us facing the coffin a little to the left of the singers, where we could best see the dancing. One or two lanterns were moved to give us better light. The drummers, who had not left their places, took up the rhythm again—one of the women had us know that the spirit of the dead man had communicated to the spirits of the drummers that he wanted to see the dancing resumed. The singing began—a woman's falsetto voice and a chorus; the hand clapping of the singers and bystanders emphasized the basic rhythm. It was slow at first, then quickened, and the dancing became more animated.

"They dance seketi," whispered our friends. "Later they will dance awasa."

The dancing was confined to a comparatively small space. It began with a barely perceptible motion of the feet of the dancers to the rhythm of the drums and the hand clapping. Then the feet began to execute figures in place, without leaving the ground, the arms hanging loosely at the side. This was continued for some time, until, arms flexed and held rigid at the elbow, and knees bent but rigid, too, the

Ir Herskovits & Herskovits E-5 (1928-1929) 1934
SR8 Bush Negroes SR8
Saramacca

itself, an open shelter under a thatched roof resting on four posts. Inside it, upon the ground, lay a flat stone whitened with sacred clay, and on this a bottle stood. Directly behind the stone was the altar, a low table on which lay several egg-shaped pieces of the sacred pemba—the white clay—and some egg-shaped stones which had come from the bed of the river. A circle of iron, perhaps two fingers' breadth in thickness and having a diameter of ten or twelve inches, rested on the ground under the altar. A stick had been planted to face the thicket of wild pineapple that made a wall at the back, and from it hung a strip of white cotton for the ancestors. To the left of this was a simply carved stool, the tracery of its design become all but indistinguishable under the coat of white clay which covered it. Several bottles lay at the foot of this stool.

"Ya-hai, mati, you are praying to the Mother of the River. It is well," said Kasanya, as he came up to us with his pole-man and the men from Gankwe and interrupted our scrutiny of the shrine.

Followed by Sedefo and Asikanu, he entered the shrine, while the others stood with us outside the railing which connected at sides and back the posts upon which the roof rested. Kasanya called on the Sky God first. "*G'an gadu*," he began, "Mother of the River, Ancestors, grant that we travel safely. Grant that we bring the white man safely to the country of the Granman. Grant that the white man pay us well. I thank you."

As he finished, the listening men clapped their hands in unison, and spoke in chorus, "Great thanks!" Some distance away, down the slope which dropped to the river, was Bibifo, who wanted to be called Adrian. He did not come too near the shrine, but there he was, halfway up, with head bent, his lips moving as he muttered a prayer of his own.

Now Sedefo came forward, and Kasanya left the shrine and disappeared behind the pineapple bushes. When he came back he held leaves in his hand, which he said were sacred. He would crush them and put them in water dipped

11 Herskovits & Herskovits E-5 (1928-1929) 1934
SR8 Bush Negroes SR8
Saramacca

Two of its walls were of the plaited palm fronds which were entwined into so pleasant a pattern on the houses of the Bush Negroes. The side walls, however, were carpentered of slats which formed a paling, and over this the slanting roof hung. Through the spaces between the slats we could see the brown feet of the passing villagers, an occasional flare of a gay tunic, or a corner of a man's cloth. Occasionally the big eyes of a child who had wandered over to the paling peered through, to see what was happening inside. Through the slats of the wall nearest to the Granman's house we saw tall earthen jars resting on a plank. There were perhaps four of them, all of varying sizes, and these held creek and river water to which the magic properties of weeds and incantations had been added.

The purposes of these slats were manifold. Not everyone could sit within the council house when the tribal chiefs gathered. Only those whose rank qualified them appeared inside when court was held. But to those sitting quietly outside those palings which formed the side walls of the house, what was spoken inside was clearly audible, and it was thus that many listened for the decisions which they awaited. Then, too, since this was an enclosed council house and when the door was open a plaid cloth hung over the doorway to insure privacy, the only light which penetrated came through these openings in the side walls. The eaves hung low, barring much of the light that might have come through the palings, and this allowed but the grayest flicker even at midday and brought into the council house the atmosphere which symbolized to them the cool of morning. The word "cool" was their image for peace, and health, and fairness, and deliberation, and justice. Inside the council house, then, was a light which "cooled the heart," for heart and head are synonymous to the Bush Negro when he speaks of emotional states.

It was not a large house, and it appeared smaller because of the many furnishings that were in it. Against the wall facing the door a number of magnificently carved benches lay on their sides, one on top of the other, there obviously

1tHerskovits & Herskovits E-5 (1928-1929) 1934
SR8 Bush Negroes SR8
Saramacca

344 to be admired for their artistry, but there also for ceremo-
352 nial purposes which were never divulged. When one of these benches was later taken down to show the magic of paper which, placed on the top of a carving and rubbed with black crayon, reproduced the design beneath, the Granman looked startled, and then ordered that it be replaced. Nor were other rubbings allowed.

531 On both sides of these massed benches were many objects
352 which could barely be distinguished in the half darkness of the house. There were guns and canisters, there were a few native brooms, and several wrapped parcels.
[534 There was also an apinti drum on which the gods were
918] addressed. Not even at Ma'lobbi, where the chief, a famous carver, showed us many remarkable products of his art, did we see designs worked with the fine, sure lines or the beauty of individual motifs such as were traced on this apinti. The carving was in relief and covered the entire surface of the drum, which stood about three feet high, curving outwards from the top, and resting on a narrow circular base which raised its body about six inches from the ground. It was covered with a deerskin that use and exposure to the atmosphere had stained unevenly to shades of amber.

344 Facing these carvings was the door which, itself of
NN6 wood, swung on wooden hinges of native fashioning. In
532 relief appeared the Earth Mother, and surrounding her were the symbols of fertility. No man, not even the Granman
[695 himself, dared speak her name in this council house. At trials, when oaths were taken, she might be appealed to, but to call her idly would bring down her wrath on the Granman's clan, and, perhaps not stopping there, since the council house was of all the clans, she would revenge herself upon all the people of the Saramacca River. The carving was more beautiful than on the apinti which stood against the opposite wall. The greatest artist on the river had made it.

"That man had the gods, ya-hai," the men said, when we talked of the Granman's carvings.

1: Herskovits & Herskovits E-5 (1928-1929) 1934
SR8 Bush Negroes SR8
Saramacca

Above the door was a shelf which did not quite reach the entire width of the wall, and on this shelf were the council benches, which the Granman supplied to the visiting chiefs. These benches were small, low, and as little ornamented with carvings as the work stools used by the women. But on the sides symbols were incised, and at least two of them we were able to identify as clan emblems. One of these had the conventionalized patterning of the hatchet, the emblem of the Granman's clan, and another a flower which is associated with the people from whose group come the principal diviners. The tops of these simple stools sometimes had inlays of dark wood, but whether their outlines were of ritualistic importance or not, no one would say.

From the beams hung several umbrellas, still inside the wrappings in which they had come from the white man's city, and a wickless metal lamp, into whose chains envelopes were inserted. These envelopes contained letters received by the Granman which awaited the coming of the missionary to be read, or letters which had already been read, and were there to add color to the official scene.

There were also other *Bakra sani*—white man's things—in the house. A canvas folding chair which filled almost an entire wall stood against the slats beside which, on the outside, were the earthen jars. This was for the Granman. He sat in it with the majesty of an emperor. No one ever approached it too closely, and we were never invited to take our ease in it when the Granman was in his own house.

In addition, there was a table in the center of the room, covered with a red and black plaid cloth from the city, and two straight-back chairs. On the table stood an alarm clock which was set for the noncommittal hour of twelve and a glass decanter filled with rum.

Chief And'u was the first to join us inside.

"It is fine here at the G'aman's."

"Yes, it is a fine house. And you, And'u, you look well in your coat. Is it when you are with the Granman that you dress so?"

1: Herskovits & Herskovits E-5 (1928-1929) 1934
SR8 Bush Negroes SR8
Saramacca

"The openings in the wall there," she explained, when we asked her about the two squares cut into the wall behind the altar, "are for all things that fly. In this place they must come and go as they like. Bats come here, and insects of all kinds, and when they want to go back to the bush, they must be able to go as they like. That is the wish of the gods. So they told us long ago."

6

We were led from house to house. The gods had spoken. We were friends, and as friends who came not to harm, we were given the hospitality of friendship. There were other shrines, but we did not have to ask about them. They were pointed out to us with the other sights of the village.

The closed low hut near the Apuku shrine we had entered was to the river god Toné. It was a very small enclosure, and before it was a plant which covered the low entrance. It belonged, we were told, to an albino woman who was possessed by Toné. But she was not in the village now. Farther down the path was a larger house, another shrine. This had a piece of iron over the door and, when we asked about it, the girls who were following us ran, and the men merely said that it was the place of the Kromanti obia and passed on.

As we continued on our way, each woman was anxious not to have us slight the house her man had built her or fail to admire the carvings that were inserted into the weave of the palm walls. The huts were swept clean—the cleanliness of the entire village was even more striking than that of others we had visited—and but for a few stools, which were brought out for the strangers while they spoke with the old people who lived in the quarter, they were entirely bare. In every house, however, there was sure to be a shelf, large or small, or several shelves, on which stood prized food trays with carvings which covered both inner and outer surfaces. Combs and food stirrers were taken down and shown us, and the calabash dishes made by the women

1:Herskovits & Herskovits E-5 (1928-1929) 1934
SR8 Bush Negroes SR8
Saramacca

353 themselves, and the blade-like pieces of gourd which they
531 used for spoons, and which bore the same symbols as the
415 dishes.

"Our men make fine things here in the true, true
462 Saramacca," Dida said when we entered her quarter, and
531 sat in her house. "Look at the carvings I have."

Her body was still white with pemba. Her manner was still a little vague.

"Did you dance this morning?"

"Ai."

"We heard the agida drum play when we were in the
776 council house of the Granman."
987 "Ai, Kesekia is a big god. When he comes, his voice is strong."

But she showed no willingness to talk, and we could tell by the repeated twitching of her body that she had still to dance to her god. Leaving her we continued up the path toward houses we had not yet visited. The white man, with a man who was guiding him and the bassia from Asindopo Lantiwe, walked ahead, while the children crowded about the white woman who was giving them safety pins which they at once put in their hair.

"There is the Vodu house," said the man who acted as
778 guide, and he led the way through the low doorway into
346 the hut.

Inside, though smaller than the shrine to the gods of the bush, it differed from it but little. It had the same clay floor, the same raised altar on which stood stools washed in white clay, and several covered, whitened vessels, an image, and the round balls of clay.

"May I go closer and look at the image there?"

"Yes, go."

[352] The stools resembled those in ordinary use, but whatever design they may have had was obscured by the white clay which covered them. The vessels were not unlike those in
[415] the other shrine we had visited or those which rested on the heads of village gods which stood under low, roofed-over shelters on the main village paths. Turning, the white man

1: Herskovits & Herskovits E-5 (1928-1929) 1934
SR8 Bush Negroes SR8
Saramacca

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Ceremonial benches incised with symbols of fertility and magic.

[Facing P. 272]

ltHerskovits & Herskovits E-5 (1928-1929) 1934
SR8 Bush Negroes SR8
Saramacca

This they had learned from the whites long ago, and now everywhere on the river compasses were seen, or carvings which showed their use. The machete, the small sharp knives which lay about here on the work-table, the compass, and sand made up any Bush Negro carver's tools. But here at Ma'lobbi in this workshop of the captain were tools from the white man's city, collected by himself on his journeys down to the government office to receive his yearly allowance, or by his men who had been to the French shore and learned of the ways of the outside world. There was a plane to make the blade of a paddle smooth as the skin of a child, and there were two others in addition to this one, we were assured, in the treasure house of the upper story. Hammers, too, were useful for making boats, and even for smaller carvings like benches. There was also a bit and auger, though we were never convinced that the captain himself had ever put it to its more prosaic uses.

"I have many more up there," said the captain, pointing to the upper story. "I like them. If a man likes his tools, then they help him in his carvings. As he sees with his eyes, so they cut. I have always liked my tools, white man. I have spent much time with them."

A young man sat to one side shaving down a block of wood with a knife which he held.

"He is not carving," the captain said, following our eyes. "He is making a piece for this," he explained, indicating a plane. "Now is not the time for carving. There is too much to be done. This is the time for cutting wood, for taking the rafts down the river, for making boats, for bleeding rubber trees for the white man, and for hunting game. When the great rains come, then men sit about and carve."

As he spoke our eyes traveled to the various carvings which stood about the workshop. In one corner leaned a paddle which caught our attention because of its darkened color, and the patina which long use had given it, so that it seemed made of ebony. Against another wall were several stools, all richly ornamented with carvings, while beside us,

REBEL DESTINY

4

539 831 The cult of fertility came to the Suriname bush from Africa. Deepseated today in this civilization, it is not strange that it should be invoked again and again in the carvings, that men and women in sexual congress, and animals in the act of reproduction should dominate the art motifs, and in particular those carvings which men make for their women.

539 The symbolism is known to all on the river though, as we have indicated, a gifted artist might play with his medium, and even give his own name to what he had designed. Evidences of nontraditional playing with technique were, to be sure, not met with often, but one or two instances stand out. One that was especially striking was a hinged folding stool, fashioned after a bench seen in the [350] [199] city, and decorated in traditional fashion, where the problem of decorating unfamiliar surfaces was met.

532 123 177 Bayo could take up many of our photographs of pieces, acquired during our first visit and brought here into the bush to show the natives how their pieces were exhibited, and describe the symbols to us which made up the carvings. There was one which interested him especially. He used to sit with the photograph in his hand, running his fingers over the glossy surface, as though he felt if he continued doing it long he would actually feel the texture of the wood which was so clearly imaged.

532 "Everything shows. Here's a crack, see?" Then his hands touched one motif after another. "This and this are women, and these are men. A man and woman to one side, and a man and woman facing them. It's like having the tray here, white man." The small designs close to the rim of the tray, facing each other, were the children to be [845] born of these unions. "This is a boy, and this a girl. That is for both women to make twins."

We were looking over his shoulder as he explained the symbols, but still could not distinguish in the symbols to the side which represented the male child and which the female.

1: Herskovits & Herskovits E-5 (1928-1929) 1934
SR8 Bush Negroes SR8
Saramacca

us, with its attendant bench and modeled snake, we had only heard the term.

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In the dim light of our oil lantern, we listened and wrote in our book, while our informant told us about the Kromanti Mama.

"You must take it down carefully," he said, "or it might harm you."

The figure on the top of the bench was named Agbo. This was the watchman, and to this figure came news of all impending evil. About the neck of the figure was a Kromanti fighting obia. A stout iron ring, with red and blue cloth tied about one-half of it, it rested near the base of the watchman.

The eyes of this watchman were its most arresting feature. They were represented by deep sockets, and the effect was heightened by the beak-like character of the nose. Two ears completed the head, and on the body breasts were modeled. It was the only piece of Bush Negro modeling we had ever seen. This most secret of art forms was evidently little practiced.

"The watchman sees all," said our informant, "the Kromanti Mama knows when there is something about that will harm. She tells the snake."

Coiled about its base, this snake was treated in the same realistic style. The head of the snake and its tail almost met at the side of the clay figure which it encircled.

"His name is Bimbawai," we were told.

The bench itself was not unlike the obia stools we had seen in the shrines of the gods. Its rectangular top, curving toward the center, was fastened to the two boards which formed the legs. Like other obia stools, it was difficult to tell whether, under the thick coating of white clay, the wood was carved or not. In one respect it differed from all others we had seen—the bench wore, fringe-like, a grass skirt of the kind worn by the *komfo*, the priests. This was suspended from the top of the bench, the cord going outside

2:Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8

DJUKA

The Bush Negroes of Dutch Guiana

BY MORTON C. KAHN

With an introduction
by Blair Niles and a foreword by Clark Wissler

THE VIKING PRESS
Mcmxxxi · New York

[Title Page]

[P.iii]
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[For caption, see category 116, p. 204]

[352 322 532] 1/1

IN NORTH-EASTERN South America, more precisely in the hinterland of Dutch Guiana, there is a unique civilization little known to the white men of this continent. We know much of the strange life of the Congo and of the fascinating customs peculiar to the inhabitants of the Malay jungles, for a number of explorers have brought from the Eastern tropics the interesting accounts of their experiences. But of the Surinam Bush Negro, Djuka, as he calls himself, who nearly two hundred years ago fought his way out of slavery, of the survival of his African customs in the jungles of South America, little has been told. 114 101

The flush tides of imperialism have passed over these people, leaving them practically unaltered and unknown, unique among the Negro peoples of the world. They still maintain the life of jungle dwellers of the immemorial past.

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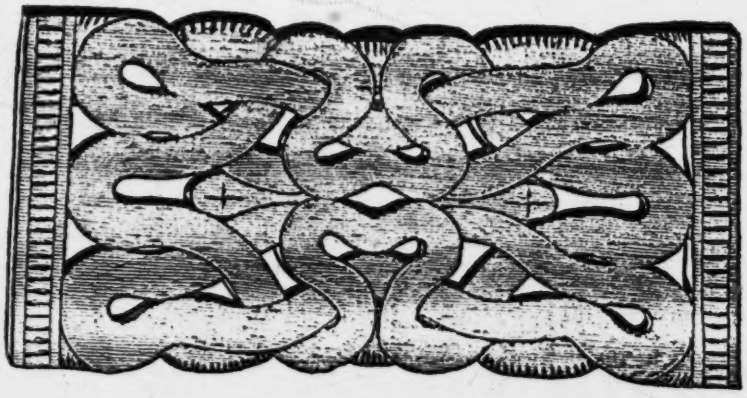
1/1 [For caption, see category 11b, p.204.--Analyst]

2:Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8



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Chapter Two

UPRIVER

EIGHT miles an hour the river moves, down long 133
stretches of rapids and fast water, over great rocks in the river-bed. Any sort of outboard motor would be torn to pieces. There is nothing to do but pole upstream in dugout canoes to the Djuka country.

Bush Negro boatmen, with glossy thighs and heaving 502
backs, stand at the bows. They plant their great ten-foot poles in the river-bed and pull against them. As the motion of the boat carries them past the planted poles, they walk back along the gunwales, pushing the poles to the extreme end. They are retrieved, wheeled in a great arc, and again planted in the river-bed. This makes a rare picture in the sunlight on

1 [For caption, see category 27 116, p. 204.-- Analyst]

2: Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8
Surinam canoe

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Chapter Three

THE JUNGLE CLEARING

THE first indication of a village is a group of empty canoes made fast on the shore. Behind them, a short distance inland, is the village of Lombe, the first real Bush Negro town at which we stop on the Surinam River. 361

Villages are seldom situated on the river-bank, but a quarter to a half mile inland. The reasons for this are that the

[For caption, see category 116, p. 204 - Analyst]

2:Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8
Saramaccaner

the trading-post, are so large as to have street-like roads extending across them. Others like Nu have only eight or nine huts.

The walls and roofs of the dwellings are made of grasses and reeds, intricately woven into a herring-bone pattern that can be seen in the photographs. So tightly are they woven that the jungle rain does not penetrate. The uprights are hewn out of tree trunks, and those that form the doorway are often deeply carved. So great is the decorative spirit of these people that every common utensil is carved until it becomes a work of art.

The roofs extend far beyond the walls, so that the projecting part throws a shadow on the walls, which lowers the temperature inside. In front, the roof extends a yard or more to form a shade in which the blacks may palaver. In front of the huts, always, babies are grubbing about in the dirt and yelling prodigiously.

Here and there are slightly dilapidated huts. They belong to people now dead. No one will live in them or venture to repair the ruin of time. Neglected, they sink into decay. The witch doctor's hut is also a bit frowzy; it seems to be a badge of his profession, like the sugar cane planted alongside his doorway or the turtle-shell impaled on a staff near by. All three are symbols of his calling.

A wall of woven mat divides some of the huts into two rooms, the back room being used for sleeping. The men have hand-made hammocks of woven cotton or grass. Their wives are provided with sleeping-mats on the floor. The front room

2:Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8
Saramaccaner

is used as a living-room; cooking is sometimes carried on there, but more often in an open communal kitchen used by the entire village. Some towns have several such open sheds.

We enter the hut where the headman of the village lives, and find him lying in his hammock. It is perhaps a bit of conscious arrogance, to demonstrate his independence of the white man, that the captain does not rise to greet us. He rises, however, to greet Abaisa.

"Well, friend, how are you?" we begin. In talkee-talkee the question runs: *"So, matti, fie you tang?"*

He replies civilly, complaining a little, perhaps. We offer him a few leaves of tobacco, always acceptable. While we parley with the chief, the men of the village are carrying our equipment up from the corials to the village. This they always do, without being asked and without being paid. Even small children take part in the portage. Nothing is ever stolen.

Quite conscious of the heat inside the dark hut, we do not palaver long. Leaving the two chiefs lolling in hammocks we pass out of the breast-high doorway into the clearing, and go about examining the living-quarters and the people. This is a village of the Saramaccaner tribe, descended from the Saramacca rebels of two hundred years ago. All the huts and villages of this tribe are quite similar. Among the Aucaner tribe, descended from the Ouca rebels, are villages of a different type.

One does not doubt the good intentions of the Moravian Brothers and certain Catholics who have established missions at a few points on the rivers. But their evangelical efforts have

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Chapter Five

THE GAME TRAIL

ON the rivers we frequently encounter Djukas going downstream to Paramaribo or Albina on lumber rafts. The big logs are fastened together with lianas, twined about stakes driven into holes, and lashed to stout cross-pieces. Three paddlers stand upright on this raft and take it down the river like a canoe. 313

The lumber is arduously cut, the great trees being felled and chopped square with axes. A tree cut in the jungle will not fall to earth; the surrounding growth holds it upright. Therefore, days are spent in clearing a space of ground where the tree may come down. The vines and lianas must be cut away, and the vast buttressing roots severed. The tree is brought down in this clearing, hewn of its branches, and dragged into the water. Hardwood is too heavy to float, so [412]

1 [For caption, see category 116, p. 204. - Analyst]

2:Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8
Saramaccaner

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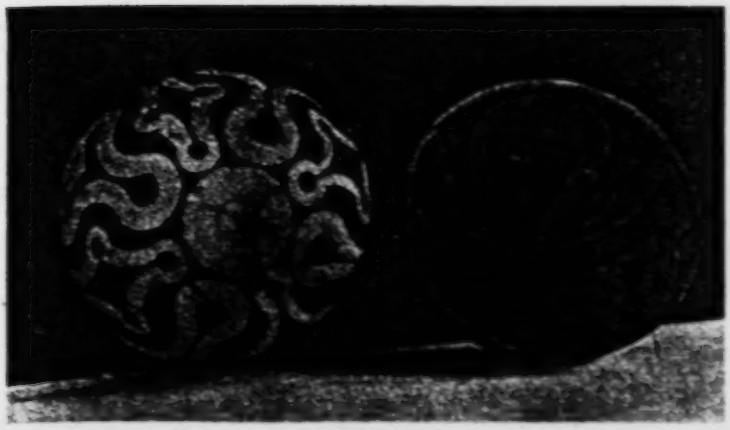

Carved Calabash Gourds Used as Plates. *Saramaccaner Tribe*, Upper Surinam River.

Kahn-Granger Collection, American Museum of Natural History. Photo by Herbert Heller

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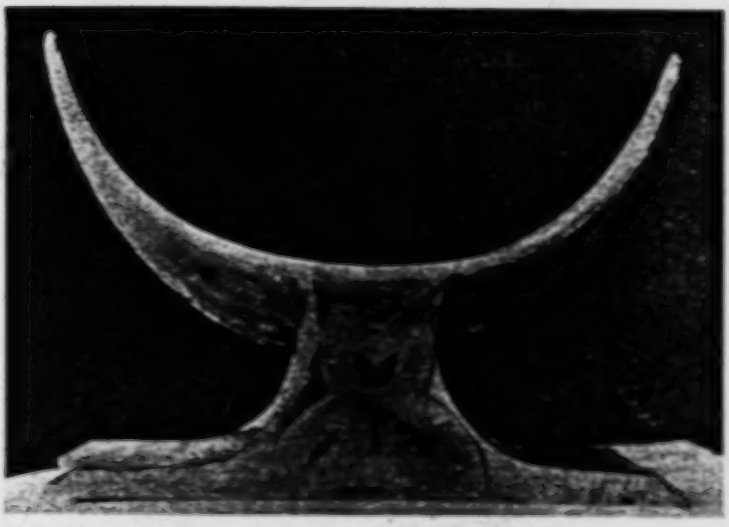

A Bush Negro Stool, Three Feet Long, Known as "Lebba Bangi" (Moon Stool), Taking Its Name from the Moon in the Crescent Phase. *Saramaccaner Tribe*. Stools of almost the identical nature are found in the Ashanti region of West Africa. This motif is probably one of the most striking West African Survivals.

Photo by Herbert Heller

[Facing p. 80]

2:Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8

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Chapter Seven

THE ORGANIZATION OF LIFE

THERE are six tribes of Bush Negroes. These tribal divi- 619
sions date back to the black rebellion in the eighteenth century. Bands of rebels fled into the bush together, and remained together within their jungle home. In Stedman's narrative of the revolt we read of a punitive expedition being sent out against the bands living along the "Serimaca" and Upper Copenam Rivers. After years of incessant warfare, a treaty of peace was concluded in 1749 with the "Serimaca rebels." The descendants of this group are known today as the *Saramaccaner* tribe. Another outbreak of rebels occurred in the Tempati Creek district; they won their freedom in 1761 by a treaty signed at the Ouca Plantation, from which they came to be called *Aucaners*. A third band of rebels, under the command of the famous Chief Bonny, probably

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A [For caption, see category 116, p. 208.—Analyst.]

2:Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8
Saramaccaner

622 623 352 The bosseia meet under a separate shed, specially built for this purpose. The captain has a "throne," which is an ornately carved stool. The one belonging to the captain of the village of Lombe was purchased and brought back to the American Museum of Natural History. The members of the bosseia, too, have ceremonial seats, with elaborately pierced carving, typically West African in design. When the occasion arises, a meeting is held and the council is seated about on these ceremonial benches to hold palaver.

622 623 692 [337] The business is brought up. Perhaps it is a domestic quarrel—two men over one woman. The offended party rises and begins exercising the Bush Negro's traditional privilege of unlimited and vociferous oratory. He details his wrongs. Grand gestures accompany the sonorous flow of words. The interested members of the village sit at a respectful distance from the captain and bosseia, and listen to the harangue. When other speakers have had their say, any inhabitant of the village may get up and give his or her opinion. Proudly the captain exercises his judicial talent, and the decision is handed down. It is not questioned.

622 623 562 [364] The women members of the bosseia have as much power as the men. It is chiefly the women who see that the ancestral and village customs are enforced. They are the guardians of the ancient traditions and customs of the race. To them, also, belongs the duty of keeping the village clean. If the town needs a general cleaning, the women bosseia go about from hut to hut, telling the women to get together and perform the task.

2:Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8
Saramaccaner

532
● 352
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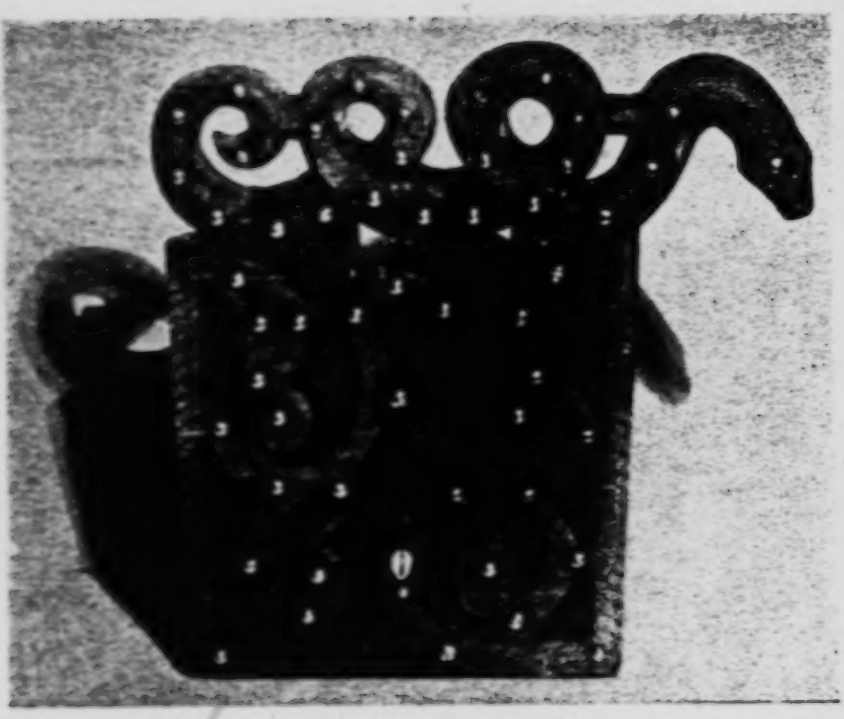

Snake Motif Bench Top or "Obeiah Bangi" (Sacred Bench) Carved from a Single Piece. *Saramaccaner Tribe.* On other benches and trays and similar pieces of wood carving the coil and serpentine motifs are often executed in such a way as to form figures of men and women.

Kahn-Granger Collection, American Museum of Natural History

[Facing p. 178]

2:Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8
Aucaner

752
522
322

Open Work Bench Top Carved from a Single Piece, Human Face Motif. *Aucaner Tribe.*
Kahn-Granger Collection, American Museum of Natural History

[Facing p. 182]

2:Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8

177 separated by ten thousand years of time and two thousand
182 miles of space. It has, however, been pointed out that both peoples had to face environmental conditions that are roughly alike, and that a similar world may well have led to certain similar responses and adaptations. In Dutch Guiana, on the other hand, we do know of a direct historical connexion with Africa, so that the customs, habits, art work, social organization, and general material culture of the Bush Negroes must undoubtedly be related to the similar culture of West Africa. A great many articles in everyday use among the Djukas are of West African design. African words and African habits can readily be identified.

177 We also know that certain articles used by the Djukas are borrowings from the aboriginal Indians of the district.
[352] Thus the cassava squeezer, the *matapee*, and the whole technique of preparing cassava, the grater and sieve for the flour, are borrowed from the South American Indians. But by far the greater part of Djuka culture comes directly from the Dark Continent.

A Swedish anthropologist, Gerhard Lindblom, made a study of Bush Negro implements and wood carvings in
[322] European museums, and compared them with the implements and wood carvings from West Africa, pointing out a number of homologous forms.

[443 The Granman's throne, an intricately carved wooden stool
352] made by the Djukas, as Lindblom pointed out, is similar in construction to those owned by the headmen of the Gold Coast, Ashanti, Slave Coast, and the Niger tribes. The ornate

2:Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8

412 [501] hung up on a peg. The canoe paddles are actually employed every day on the river, and the flails beat the day's wash of soiled togas and coyos.

352 [784] Since it is taboo to sit on the ground, a large number of stools are made, pierced and decorated, with now and then a tiny cabinet inside them. Wooden locks that actually work [414] are seen on the doors, especially in Aucaner villages, guarding the treasures inside. These are West African survivals; the same type of device can be found in several parts of the Old Continent. They are huge affairs often two feet in length. Door sills and door posts, bows and sterns of canoes, 532 canoe seats and calabash gourds (occasionally decorated by a woman) are all embellished with ornamentation of great intricacy. It is amazing that these designs could be wrought without preliminary designing, which would seem to be necessary, but so far as we were able to observe there is no conscious planning before the carving begins.

The symbolism employed in these pieces of sanni is limited to a few conventionalized motifs. Moreover, there is a variation in the symbolism peculiar to the individual artist, which is not comprehensible solely from an examination of the piece itself. Unless one can locate the original carver, it is impossible, for the most part, to be certain what the symbols mean. The same motif will be differently interpreted by different natives, and often has no objective meaning. It is therefore impossible to undertake an elaborate interpretation of Djuka symbolism.

There are a few outstanding designs found on a large

2: Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8
Aucaner
Boni

A peculiarity of Aucaner wood carvings is the system of
532 sign language imprinted thereon. If some of the pieces are
212 examined closely, it will be seen that they have odd symbols apparently placed at random, not conforming to the general pattern of the piece. These marks represent personal messages from the giver to the recipient, special indications or signs of affection, comparable to the marks at the ends of Victorian *billets doux*, indicating the place to kiss. Conventionalized letters are known as *schriefie*, a Bush Negro word that means "writing." Animal, bird, and human figure motifs are more common among the Boni and Aucaner tribes.

322 Besides the practical implements in everyday use there are
532 a number of trick pieces apparently made for no other purpose than to show the virtuosity of the artist. Thus there are pieces where a loose bauble is placed in a cup from which it cannot be forced. Some of the stools have tiny doors which
● [353] open, and some of them are folding stools which close up like camp stools, yet are made from one piece of wood. There are stirring paddles with loose rings around the handles, carved from the same piece of wood and undetachable. Some have chains of wood attached, with separate links, all from one piece of wood. The Bush Negroes are also fond of mak-
[293] ing bush-knives in wood, or ornamental swords to be worn on ceremonial occasions. Small knives ordinarily seen in metal are also carved out of wood.

There are two general types of decoration, with one or two subsidiary devices. The commonest consists of pierced ornamental work, made from a single piece of wood. Except

2: Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8

for benches, no pieced specimens are ever found. Because of the practical necessity of having a large number of benches, and the difficulty of executing both legs and seat out of a continuous piece of wood, benches are commonly made of several pieces of wood fitted together, as can be seen in the photographs. A number of them, however, are made from a single piece, and this continuity is preferred by the Djukas. The Africanesque crescent stools are carved from a single log.

Relief work is the second form of decoration. It occurs in the form of high relief on the plates and trays. It can be found to a modified degree on door-posts and other carved objects. Ornaments in low relief are represented by the calabash pieces, which are carved when green and allowed to dry.

Branding is done with a hot knife or wire, or else the piece may be charred by holding it in the flames. Circles are burned into the pattern by heating empty cartridge shells red hot and pressing them against the wood. Brass upholstery tacks, obtained in the white settlements of Paramaribo and Albina, are in especial favour, and some pieces are heavily laden with these. They fit in very well with the general spirit of Djuka art, and although the material is anachronistic, the effect is not.

Religious carvings, unlike the practical implements, are executed with a crudeness that is surprising. The fetish to the god Aflamu which was brought back to the Museum is nothing more than a rough section of pole with a crudely hewn face and seeds for eyes. Other religious pieces are

2: Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8

But when the necessities of life have been provided for,
and leisure is at hand for more beautiful and tender endeavours, the Bush Negro, seated before his evening fire, sharpens his knife and begins marking, with fine, deft lines, the graceful outlines of another paddle or comb to please his woman.

List of Carvings Shown at Chapter Openings with Explanation of Symbolism

Carved Bench Top, *Saramaccaner Tribe:* Eight Women Dancing Around a Gadu Pole (title page)

Carved Bench Top, *Boni Tribe:* Stylization of Male and Female Figures (page 3)

Hair Comb, *Aucaner Tribe* (page 7)

Carved Pierced Bench Top, *Saramaccaner Tribe:* Two Male Figures Each Holding a Snake Aloft (page 27)

Carved Bench Top, *Saramaccaner Tribe:* Two Highly Stylized Human Figures (page 39)

Hair Comb, *Aucaner Tribe:* Male and Female Snakes (page 53)

Carved Bench Top, *Boni Tribe:* Vulva Surrounded by Phallic Symbols (page 63)

Carved Inner Surface of Calabash Gourd, African Bone Motif, *Saramaccaner Tribe* (page 83)

Carved Bench Top, *Saramaccaner Tribe:* Frog Design Executed with Serpentine Technique (page 91)

Hair Comb, *Aucaner Tribe:* Vulva Motif; the triangles on the cross bar represent snake teeth (page 119)

Hair Comb, *Saramaccaner Tribe:* Male and Female Figures (page 133)

Carved Outer Surface of Calabash Gourd, *Saramaccaner Tribe* (page 161)

Comb from Nigeria, West Africa (page 175)

Hair Comb, *Saramaccaner Tribe* (page 193)

3: Coster--1 F-5 (ca.1857) 1866 SR8 Bush Negroes SR8
Djuka

/1/

Introduction

114 After having left the plantation life in the colony of Surinam,
121 [101] I went back there in the beginning of 1851 with the plan, as the result of an agreement reached by me with a Belgian firm, to send shiploads of wood to the motherland and Belgium.

[123] I undertook my journeys to the Bush Negroes for this purpose and visited most of their dwelling places, something that entailed effort and great cost, since I distributed ample presents everywhere for the purpose of thereby acquiring their confidence, which they do not readily grant to Whites.

123 At my very first encounter I took the precaution of politely
[576] greeting each one of them without distinction and shaking their
[177] hands, a practice taken over by them from the Whites in the most recent times, which assures them of a feeling of good-will such as they experience among themselves but never from a White.

[352] I spoke to them frankly and in a friendly way, sat next to them in their huts on their low stools, and partook of their meals. In short -- I lived for a while without reserve or fear among them, paying amply for everything that I enjoyed in this way or that.

[273] I also permitted them, whenever they wanted to use any of my store of beverages, such as wine, beer, brandy, and gin, to ask me for it quietly, so that I would be able to order my servants to offer them what they had requested. In addition I supplied /2/ them amply with dram (1), herbs, and lead and, in order to show

1. A kind of inland rum (sugar spirits).

generosity to the women as well, frequently gave them and the children biscuits, cake, or some coins.

[121] In the beginning they were very reserved and mistrustful, but gradually, and after some difficult years, became more open with me, so that I, adapting myself entirely to their practices, was able to carry out my plan to have the necessary wood processed by them.

682 /8 cont./
[672] culprit is condemned to find the requital in his offspring. His
[567] children, children's children, and great-grandchildren must render slave services for the family of the person poisoned.

692 Moreover, they usually act in accordance with the judgment and the decision of their elders or council members. Most punish-
681 ments consist of whip lashes.

Chapter IV

Weapons

411 These consist of rifles, machetes, bow and arrow, and lances.
278 In some cases they also use a kind of cudgel (1). The most dangerous
682

1. An Indian weapon called apoetoe.

one that they possess, however, is an assortment of vegetable poisons with which they can secretly strike their enemies and whose effects manifest themselves slowly, but are usually lethal. They not only mix these with one food or another, or in snuff or tobacco, but in the case of some can merely bring them in contact with a part of the body and thereby produce to the most infectious results.

/9/

Chapter V

Dwellings, Practices, Customs, Housekeeping

342 Their huts are constructed low above the ground from un-
824 worked round wood, covered with pina, the leaves of a palm species (1), and surrounded by palisade pales.

1. Euterpe oleracea Mart.

352 The couches and sleeping places within are also made of paling.

354 Inside the hut is found the hearth or place for the fire, on
372 which they cook and in which they constantly maintain a fire for